



**CITY OF DUBLIN
HERITAGE & CULTURAL ARTS COMMISSION
MEETING AGENDA**

**THURSDAY, JULY 11, 2013, 7:00 P.M.
DUBLIN CIVIC CENTER, 100 CIVIC PLAZA**

1. **CALL TO ORDER**
2. **PLEDGE OF ALLEGIANCE**
3. **ORAL COMMUNICATIONS**
 - 3.1 **Public Comments**

At this time, the public is permitted to address the Heritage and Cultural Arts Commission on non-agendized items. The Commission must, however, comply with all State Laws in regard to items not appearing on the posted agenda. The Commission may respond to statements made or questions asked, or may request Staff to report back at a future meeting concerning the matter. Any member of the public may contact the Office of the Parks and Community Services Department related to the proper procedure to place an item on a future Heritage and Cultural Arts Commission agenda. The exceptions under which the Heritage and Cultural Arts Commission MAY discuss and/or take action on items not appearing on the agenda are contained in GC 54954.2(b)(1)(2)(3).
4. **MINUTES OF THE REGULAR MEETING – May 9, 2013**

STAFF RECOMMENDATION: Approve Minutes.
5. **WRITTEN COMMUNICATIONS - None**
6. **PUBLIC HEARING - None**
7. **UNFINISHED BUSINESS - None**
8. **NEW BUSINESS**
 - 8.1 **Performing Arts Discussion**

The Commission will receive a report on performing arts programming and discuss potential performing arts program areas that can be developed within Dublin.

STAFF RECOMMENDATION: Receive report and provide feedback and input on types of potential performing arts program areas that can be developed within Dublin.
9. **OTHER BUSINESS**
 - 9.1 **Brief Informational Only Reports from Commissioners and/or Staff and Reports by Commission related to Meetings Attended at City Expense (AB 1234).**
10. **ADJOURNMENT**

This AGENDA is posted in accordance with Government Code Section 54954.2(a)

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A complete packet of information containing Staff Reports (Agenda Statements) and attachments related to each item is available for public review at least 72 hours prior to a Heritage & Cultural Arts Commission Meeting or, in the event that it is delivered to the Commission less than 72 hours prior to a Heritage & Cultural Arts Commission Meeting, as soon as it is so delivered. The packet is available in the Parks & Community Services Department at Civic Center.

HERITAGE AND CULTURAL ARTS COMMISSION

REGULAR MEETING

Draft Minutes

CITY OF DUBLIN

May 9, 2013

The May 9, 2013 Regular Meeting of the Heritage and Cultural Arts Commission was called to order at 7:00 PM at the Dublin Civic Center, Dublin, California, by Chair Vanderpool.

PLEDGE OF ALLEGIANCE

Chair Vanderpool led the Pledge of Allegiance.

ROLL CALL

Commissioners (Cm.) Present: Carr, Iharosi, Minniear, King, Vanderpool, Tutino

Commissioners Absent: Deets

ORAL COMMUNICATIONS

3.1 Public Comments – None

APPROVAL OF MINUTES

4.1 April; 11, 2013

On a motion by Cm. Minniear, seconded by Cm. Carr, and by a vote of 4-0-1, with Cms. Deets and Tutino absent, and with Chair Vanderpool abstaining, the Commission voted to approve the minutes of April 11, 2013 with amendments. Chair Vanderpool abstained from the vote due to her absence at the April 11, 2013 meeting.

WRITTEN COMMUNICATIONS – None

PUBLIC HEARING – None

UNFINISHED BUSINESS – None

NEW BUSINESS

8.1 Winter Quarterly Report

Ms. Ann Mottola, Heritage and Cultural Arts Manager, presented the specifics of the item as outlined in the Staff Report.

Cm. Iharosi asked about the cancellation rate of the cultural arts classes. Ms. Mottola explained that in order to find which classes and timeslots that would be most effective, a large quantity of classes was offered, and about half of the classes offered did not receive an adequate number of registrations. Some classes were instead combined and/or registrants were merged into other timeslots. As a result of offering a larger quantity of classes, there was a 52% increase in classes actually held over last year.

Cm. Minniear stated that he would like the number of walk-in visitors to be quantified by day and time of day. Ms. Elizabeth Isles, Heritage Center Director, stated that Staff actively captures quantitative data on walk-in visitors and could prepare an analysis to identify weekly and hourly patterns for the next quarterly report.

8.2 Development of a Fourth Grade Tour Program

Ms. Elizabeth Isles, Heritage Center Director, presented the specifics of the item as outlined in the Staff Report.

Cm. Tutino asked about the type of activities that are planned for the Fourth Grade Tour Program. Ms. Isles stated that Staff is currently in the process of identifying activities for the Program. Cm. Tutino stated that Staff should consider offering a Second Grade Tour Program instead of a Fourth Grade Tour Program because the Kolb House fits in well with the concept of understanding how things were in the past versus how things are in the present. Ms. Isles stated that Staff would consider this idea.

Cm. Minniear suggested that Staff consider creating an interpretive video utilizing the Heritage Park and Museums facilities that the fourth graders could watch in class.

Cm. Tutino asked if Staff would be able to present to students at the school sites as transportation for field trips is becoming too costly. Ms. Isles stated that Staff could consider an outreach program as part of the overall Tour Program.

Cm. Minniear stated that he would also like Staff to consider broadening the Tour Program to include the Camp Parks collection where applicable.

OTHER BUSINESS

9.1 BRIEF INFORMATION ONLY REPORTS FROM HERITAGE & CULTURAL ARTS COMMISSIONERS AND/OR STAFF

Mr. McCreary discussed how Staff is actively addressing the Commission's requests of Staff. Mr. McCreary also stated that, at Council's request, Staff is currently investigating the potential for performing arts funding as part of the Public Art Ordinance.

Cm. Minniear stated that he would like a mechanism in which to address other unmet cultural arts needs in a more consistent fashion. Mr. McCreary stated that in Fiscal Year 2013-2014 the Department will be working on an update to the Parks and Community Services Department Strategic Plan, in which the Commissions and Committees will have input.

Cm. Minniear stated that the Strategic Plan does not include an ongoing list of activities designed to inform Staff on how to continually improve heritage and cultural arts programming. Mr. McCreary explained that the ongoing activities that are currently listed are derived from the accomplishment of a Strategic Goal that requires continued activities. Cm. Minniear stated the importance of also having a strategic plan to promote heritage and cultural arts in the community.

Cm. King stated that prior to discussing funding needs, the Commission should engage in a visioning process for performing arts in Dublin. Mr. McCreary stated that Staff would include an item at a future meeting on envisioning performing arts and what that would include from a programmatic standpoint.

Vice Chair Carr stated that in the past the Commission had been involved in the music and band selection for the Summer Concert Series. Mr. McCreary stated that Staff would be happy to bring this item before the Commission in the future to obtain input on musical genres and suggestions for bands. Ms. Mottola stated that Staff welcomes input from the Commission on desired music and bands for events throughout the year for a variety of events.

Mr. McCreary provided program and project updates.

ADJOURNMENT

Being no further business, the meeting adjourned at 7:59 PM.

Respectfully submitted,

Rhonda Franklin
Administrative Aide

APPROVED:

Chairperson



AGENDA STATEMENT
HERITAGE AND CULTURAL ARTS COMMISSION
MEETING DATE: July 11, 2013

SUBJECT: **Performing Arts Discussion**
Prepared by Ann Mottola, Heritage and Cultural Arts Manager

ATTACHMENTS:

- 1) Regional Performing Arts Matrix
- 2) Monograph, Americans for the Arts, "The Performing Arts Center in 2032"
- 3) Monograph, Americans for the Arts, "Effective Community Arts Development: Fifty Years, Fifty Tips"

RECOMMENDATION: Receive report and provide feedback and input on types of potential performing arts program areas that can be developed within Dublin.

FINANCIAL STATEMENT: None

DESCRIPTION: On May 9, 2013, by consensus of the Commission, Staff was asked to place an item on a future agenda to discuss performing arts programming. Staff has prepared some background information to help facilitate a discussion about performing arts programs within the City of Dublin. Performing arts typically include genres such as dance, drama, music, comedy, and film that are performed before an audience or created by artists to be viewed by an audience. In a broader definition, performing arts is inclusive of all art forms in which artists use their body or voice to convey artistic expression—as opposed to visual arts, in which artists use paint, canvas or various materials and mediums to create physical art objects.

The City of Dublin currently offers a variety of performing arts classes to a diverse audience range from youth to seniors. Music, Dance and Theatre are popular instructional programs and have held sustained community interest for a number of years. Film-making is relatively new and rising in popularity within the City of Dublin's class and camp programs. Improvisational comedy classes, camps and performance programs have also been relative new-comers to the menu of performing arts offered to Dublin's youth.

In June 2013, the City resumed its summer concerts. ShamRock'n Sundays is a series of three free community concerts held monthly at Emerald Glen Park June through August. Commercial-run family friendly movies are played as part of the Picnic Flix outdoor movie nights on a monthly basis June through August. The City also hosts Bluegrass Jams at the Heritage Park two evenings per week throughout the year.

COPIES TO:

ITEM NO: 8.1

The Black Box Theatre at Heritage Park has hosted a variety of different performances: small cast theatrical productions; children's theatre; and spoken word. The City has also strived to hire artists of the highest caliber to perform and create art at **splatter** and to perform at the St. Patrick's Day Festival.

Additionally, private rentals of City facilities have hosted dance and music recitals, theatrical performances, as well as a film festival.

CURRENT AND FUTURE PERFORMING ARTS FACILITIES IN DUBLIN

The City currently has some multi-use spaces that are used for City programs, classes and events related to performing arts. Current resources include:

- Sunday School Barn and St. Raymond Church at the Dublin Heritage Park
- Ambrose Hall at Shannon Community Center
- Ballroom at the Dublin Senior Center
- Council Chambers at the Dublin Civic Center
- Portable Stages at Emerald Glen Park and Heritage Park
- Multi-purpose rooms at City and School District Facilities
- Little Theatre at Dublin High School (out of use; rarely available for community use in past)

In 2014 the Dublin Unified School District will be opening the new "Performing Arts Education Center" at Dublin High School. The 500-seat theatre will feature an orchestra pit, stage fly system, dressing rooms, scenery shop, band classroom, choir classroom, practice rooms, drama classroom, video production classroom and video studio. The amenities will make this a premier high school performing arts education center in the region. Although details are not available, DUSD is exploring the potential for community use of the theatre in the future when it is not in use for school purposes.

The City of Dublin's Parks and Recreation Master Plan identifies the need for a "Community Theatre/Cultural Arts Center." Conceptually this facility will include a 150 to 200-seat raked floor theatre, green room, classroom/music room, multi-purpose room, gallery space, scenery storage, dressing room and wardrobe storage. The project is currently unfunded and outside the scope of the current five-year Capital Improvement Program and no site has been identified for the facility. However during this Fiscal Year the City will be completing a program study and master plan for the remainder of the unfinished space at the Public Safety Complex. As part of that study Staff will be evaluating the feasibility of including the Community Theatre/Cultural Arts Center as part of the Complex.

REFERENCE INFORMATION

As the Commission considers what the City has accomplished with regard to performing arts programming, and as it looks to furthering the City's efforts in this area, several documents have been provided to provide both context and inspiration for this discussion.

- **Attachment 1 – Regional Performing Arts Matrix:** This document contains a listing of all performing arts programs and facilities within the Tri-Valley area offered by City entities, non-profit and commercial entities. (This is a dynamic document and is still in the process of being thoroughly researched by Staff.)

- **Attachment 2 – Monograph, Americans for the Arts, “The Performing Arts Center in 2032”:** This paper discusses trends in performing arts facilities and their impact on performing arts programming. While the Commission’s discussion will focus on programs rather than facilities, this Monograph contains some insightful findings that might inform where to focus program development.
- **Attachment 3 – Monograph, Americans for the Arts, “Effective Community Arts Development: Fifty Years, Fifty Tips”:** This resource is an overview of “lessons learned” by some of the first Local Arts Agencies created in the 1940’s. Although the City of Dublin is not a Local Arts Agency, it is a community experiencing tremendous growth. As such, these tips are relevant in shedding some light on how to best secure the future of the arts in Dublin by communities who have been engaged in the process for over fifty years.

DISCUSSION FORMAT

The format for discussion will be a brainstorm session. Staff will facilitate the discussion and initiate the session with several initial questions designed to generate discussion to answer the question:

- From a programmatic standpoint, what does a vibrant performing arts community look like?

In the true spirit of a brainstorm, any and all thoughts and ideas will be considered and put on the table. Logistics, funding, and program space are not considerations at this time.

Questions to consider include:

- What is it that Dublin is doing well that can be expanded?
- What type of programs do not take place in Dublin that the Commission would like to see take place in Dublin?
- What type of programs are not taking place anywhere in the region that could set Dublin apart in the performing arts?
- What audiences are not engaged in the performing arts programs that might be engaged with a different programmatic approach?

The outcome of this discussion will be a list of potential performing arts program areas that can be developed within Dublin through partnerships and leveraging existing resources in the community.

The second phase of the discussion, which will take place at the August 8, 2013 Heritage and Cultural Arts Commission Meeting, will be to create a “forced choice matrix” to further prioritize the programs that Staff can then investigate and bring back for potential inclusion in the future budget process.

RECOMMENDATION: Staff recommends that the Commission receive the report and provide feedback and input on types of potential performing arts program areas that can be developed within Dublin.

Performing Arts Matrix: Programs

Attachment 1

Location	Program	Operated by
Dublin	Shamrock'n Sundays	City of Dublin
Dublin	Bluegrass Music Jams	City of Dublin
Dublin	Picnic Flix	City of Dublin
Dublin	*Children's Theatre Class/Camps	Tri-Valley Young Performers
Dublin	*Film-Making Classes/Camps	Incrediflix Studios
Dublin	*Improv Classes/Camps	Tri-Valley Young Performers
Dublin	*Dance Classes/Camps	All 4 Dance Academy/Others
Dublin	*Music Classes	Kindermusik/Other Individuals
Dublin	*Art Programs/Camps	Young Rembrants/Others
Danville	Moonlight Movies on the Town Green	Town of Danville
Danville	Music in the Park	Town of Danville
Danville	*Art Programs/Camps	Individual Local Artists
Danville	*Dance Classes/Camps	Anna's Cheer Camp/Studio 8/A+ Spanish Academy/California Gymnastic Services/ Others
Danville	*Film-Making Classes/Camps	Incrediflix Studios/Other Individuals
Danville	*Children's Theatre Class/Camps	Studio 8
Danville	Preschool Performance Series	Town of Danville (contracted performers)
Danville	Improv Group Performances	Trapped in a Rumor Improv Group
Danville	*Vocal Classes/Music Instruction	The Latimerlo Studio/Other Individuals
Livermore	Theatrical Productions	Tri-Valley Repertory Theatre Visiting Companies
Livermore	Musical/Choral Productions	Cantabella Children's Chorus/Del Valle Fine Arts/Livermore-Amador Symphony/Livermore Valley
Livermore	Dance Productions	Valley Dance Theatre/Visiting Companies
Livermore	*Livermore Ballet School Classes	Livermore Ballet School
Livermore	*Dance Classes/Camps	Studio 8/Livermore Gymnastic/A+ Spanish Academy/Xtreme Dance Force Company/Other Individuals
Livermore	*Vocal Classes/Music Instruction	Galina's Music Studio
Livermore	Youth Art Classes/Camps	LARPD
Livermore	*Youth Art Classes/Camps	Young Rembrants
Livermore	*Children's Theatre Class/Camps	smARTs Unlimited/Other individuals
Pleasanton	*Vocal Classes/Music Instruction	Kindermusik/Other individuals
Pleasanton	Art programs/Camps	City of Pleasanton
Pleasanton	*Art programs/Camps	Young Rembrants/Individual Local Artists
Pleasanton	Theatre Class/Camps	City of Pleasanton
Pleasanton	*Film-Making Classes/Camps	Freshi Media Staff/Other individuals
Pleasanton	Improv Classes/Camps	City of Pleasanton
Pleasanton	*Dance Classes/Camps	Jamie's Dance Studio

Performing Arts Matrix: Programs

Attachment 1

Location	Program	Operated by
Pleasanton	Theatre Productions	San Francisco Shakespeare Festival/City of Pleasanton/Bay Area Children's Theatre
Pleasanton	Teen Improv	City of Pleasanton
Pleasanton	Teen Open Mic & Movie Night	City of Pleasanton
Pleasanton	Movies in the Park	City of Pleasanton
San Ramon	Musical Performances	Various B-List Artists/San Ramon Symphonic Band/San Ramon Community Chorus & Dance
San Ramon	Dance Productions	Various dance companies
San Ramon	Community Theater Performances	San Ramon Community Theater/Bay Area Children's Theatre
San Ramon	Improv Performances	San Ramon Improv U Players/Twisted Gray Matter
San Ramon	High School Acoustic Night	City of San Ramon
San Ramon	Summer Concerts in the Park	City of San Ramon
San Ramon	*Dance Classes/Camps	Studio 8/All 4 Dance/California Gymnastic Services/Other individuals
San Ramon	*Vocal Classes/Music Instruction	Kindermusik/Other Individuals
San Ramon	*Children's Theatre Class/Camps	Bay Area Children's Theatre
San Ramon	*Youth Art Classes/Camps	Individual Local Artists
San Ramon	*Film-Making Classes/Camps	Brainwave, Inc./Incrediflix/Other individuals
Walnut Creek	Musical Performances	Youth Orchestras of the Diablo Valley/City of Walnut Creek Civic Arts Education
Walnut Creek	Dance Productions	City of Walnut Creek Civic Arts Education
Walnut Creek	Community Theater Performances	City of Walnut Creek Civic Arts Education
Walnut Creek	Summer Concerts	Walnut Creek Downtown Association
Walnut Creek	*Dance Classes/Camps	Diablo Ballet/City of Walnut Creek
Walnut Creek	*Vocal Classes/Music Instruction	Music Together Tri-Valley, Inc. /City of Walnut Creek Civic Arts Education
Walnut Creek	*Children's Theatre Class/Camps	City of Walnut Creek Civic Arts Education
Walnut Creek	*Art Classes/Camps	Individual local artists

* Contract Class Program

Performing Arts Matrix: Facilities

Attachment 1

Location	Facility	Operated by	Capacity
Dublin	Shannon Center: Ambrose Hall	City of Dublin	400
Dublin	Senior Center	City of Dublin	248
Dublin	Heritage Park: Sunday School Barn	City of Dublin	80
Dublin	Heritage Park: St. Raymond Church	City of Dublin	80
Dublin	Emerald Glen Park Amphitheatre	City of Dublin	1000
Dublin	Dublin High Performing Arts Center	Dublin High School	500
Danville	Village Theatre	Town of Danville	245
Danville	Danville Community Center: Valley Oak & Las Trampas	Town of Danville	250
Danville	Oak Hill Park Community Center: Banquet Room	Town of Danville	180
Danville	Veteran's Memorial Building Community Hall	Town of Danville	200
Danville	Town Meeting Hall Auditorium	Town of Danville	90
Danville	San Ramon Valley High School Performing Arts Center	San Ramon Valley High School	
Livermore	Robert Livermore Community Center: Cresta Blanca Ballroom	LARPD	550
Livermore	Robert Livermore Community Center: Larkspur Room	LARPD	220
Livermore	Veteran's Memorial Building	LARPD	400
Livermore	Bankhead Theater	Livermore Valley Performing Arts	500
Livermore	Bothwell Arts Center: West End	Livermore Valley Performing Arts	66
Livermore	Bothwell Arts Center: East End	Livermore Valley Performing Arts	425
Livermore	Regional Theater	Livermore Valley Performing Arts	2000
Livermore	Livermore High Theatre	Livermore High School	
Pleasanton	Firehouse Theater	City of Pleasanton	227
Pleasanton	The Amador Theater	City of Pleasanton	
Pleasanton	Senior Center Main Hall	City of Pleasanton	300
Pleasanton	Veteran's Memorial Building	City of Pleasanton	220
San Ramon	Front Row Theater	City of San Ramon	90
San Ramon	Dougherty Valley Performing Arts Center	City of San Ramon	600
San Ramon	Dougherty Station Community Center	City of San Ramon	250
San Ramon	San Ramon Community Center at Central Park	City of San Ramon	375
San Ramon	Alcosta Senior Center	City of San Ramon	180

Performing Arts Matrix: Facilities

Attachment 1

Location	Facility	Operated by	Capacity
Walnut Creek	Lesher Center for the Arts: Hoffman Theatre	City of Walnut Creek	800
Walnut Creek	Lesher Center for the Arts: Margaret Lesher Theatre	City of Walnut Creek	300
Walnut Creek	Shadelands Art Center	City of Walnut Creek	350
Walnut Creek	Heather Farms Community Center	City of Walnut Creek	200
Walnut Creek	Civic Park Community Center	City of Walnut Creek	225
Walnut Creek	Walnut Creek Library	City of Walnut Creek	150
Walnut Creek	Las Lomas Theatre	Las Lomas High School	
Walnut Creek	Jack De Rieux Little Theatre	Northgate High School	



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Monograph

Monograph is one of the benefits of membership in Americans for the Arts.

This *Monograph* explores the future of performing arts facilities by documenting presentations and discussions that took place during the convening The Performing Arts Center of 2032, April 16–17, 2007. Organized by Webb Management Services, leaders were invited to the Nuyorican Poets Café in New York City to talk about the future of cultural facilities. They gathered to discuss what performing arts centers will look like in 2032—who will be attending, what shape programming will take, and how the communities they serve will have changed. While nobody truly knows what to expect 25 years from now, the convening indicated that cultural facility leaders in 2032 will require greater community-building skills, new leadership styles, and the ability to build different physical spaces.

The Performing Arts Center in 2032

by Duncan M. Webb

Cultural facility development and management practices have evolved over the years to suit the variety performing arts spaces currently in operation across the United States. Performing arts facilities range in size from scores of seats to thousands. Their operating budgets range from thousands to millions of dollars. Some new facilities are modest in scope and budget, while others cost hundreds of millions of dollars to operate. Even as building and operating costs skyrocket, contributed support is harder to come by, audiences are rapidly changing, and programmers are competing with the broadening entertainment sector and the online world for younger audiences.

Those who lead and study the feasibility of performing arts facility development and operation are becoming increasingly concerned that these buildings might soon become dinosaurs. Many new projects are so expensive and complex that they are less likely to be completed. And managers of existing buildings fundraise like mad to sustain programming and compete for audiences.

Given all of this, the questions become: Are we building the right buildings for the future? Will they remain attractive to the audience of the future? Can the disciplines of music, dance, theater, and opera still be served in centers for the performing arts? How will these buildings remain relevant in their communities? And, of course, where will the money come from to build and sustain them? This *Monograph* provides highlights of two days of panel presentations and discussions among a group of 38 industry leaders gathered specifically to consider these questions and their implications on the future.

Audiences and Communities

During the two days of The Performing Arts Center of 2032, participants discussed four topics: audiences and communities, programming, funding, and buildings. Each topic started with presentations from several experts, which led to discussions facilitated by Phillip Morris, the director of Proctor's Theatre in Schenectady, NY. Following are some of the highlights of these conversations, beginning with a discussion of issues surrounding the audiences of the future—a topic revisited continually throughout the two days of the meeting. Presenters for the Audiences and Communities session were Randy Cohen of Americans for the Arts, Alan Brown of WolfBrown, and Bill Reeder from George Mason University.

America is getting more crowded, more urban, more ethnically diverse, and older. There will be a projected 450 million people living in the United States by 2050—at which time the white/non-Hispanic population will represent less than 50 percent of the total American population, and 80 percent of baby boomers are expected to work part time in “retirement.”

One of the key issues managers of performing arts spaces are facing is how to attract a more diverse audience. The answer is not about short-term programming choices but instead about long-term investments in building connections to and relationships with new communities that will lead to high levels of engagement and participation. As with many of the insights shared at the meeting, this is not a new idea. But it was extremely helpful and encouraging to hear how many of our participants have actually succeeded in implementing these plans and programs over several years.

Another big shift is the audience's desire to actively participate in the arts. People are no longer content to simply renew symphony subscriptions. They want to play an instrument or sing in the choir themselves. Facilities must adjust to support the growing amateur sector while continuing to support the professional sector, as well as work to encourage amateurs not currently attending to become audience members for professional performers.

Participants discussed the current state of the performing arts facility as a means to an end, that is, the place where the exchange between art and people takes place during a performance. We asked ourselves what the field needs to do to enhance this exchange, expanding the experience beyond the performance itself—beginning with the moment when a consumer makes the decision to participate through the moment he or she returns home safely.

Performing arts facilities of the future must become community centers of sorts, evolving into places where people congregate and share in a social experience. This is particularly important as we consider the changing behavior of younger audiences, whose participation in the performing arts has been declining for the past 20 years. As this group is less likely to buy subscriptions or even advance tickets, our buildings must include informal spaces for people to congregate.

New research suggests that arts audiences feel a profound need to share their experiences with others, to talk about what they have just seen, and find meaning in that interaction. The study “Assessing the Intrinsic Impacts of a Live Performance” by WolfBrown found that an average of 42 percent of audience members leave with unanswered questions after a show. This figure shows us that we have an opportunity to make a deeper connection with audiences. Departing audience members should think of talking to a perfect stranger and asking him

a question about the show as a normal part of attending performances. To facilitate this dialogue, the field needs to think differently about creating spaces for conversation. Lobbies tend to be dysfunctional, transitory spaces. It is time to transform them into spaces for immersive experiences. One way to do so is by staging parts of sets in the lobby area, creating a space for people to more intimately explore elements of the performance—and maybe even their own curiosity and creativity.

Meeting participants agreed that the consumer is at the very core of the life of a performing arts facility, and we acknowledged the importance of research as a means of listening to the consumer. This does not mean picking shows voted on by audiences, but rather a higher level of communication and understanding between consumer and provider as to what makes a great experience and what message delivered through which medium will bring that person to the performance.

The marketing of the performing arts has advanced tremendously in the last 20 years, but there is still a sense that a consumer-focused approach implies a loss of curatorial vision.



Looking forward, new competition and new technologies will force a greater investment in marketing. Web 2.0 and related social networking sites will drive a much more segmented approach to audience development. New media and user-created content are also leading to a radical shift in how we think about our messages. For example, there are 1,700 blogs today that are somehow about New York City's Lincoln Center, but none of these are controlled (or are controllable) by Lincoln Center.

Participants considered the challenge of how to simultaneously respond to individual consumers and manage the role and relationship of the performing arts center to the larger community in which it operates. What is the role of a facility in the creativity agenda for a community? Many of our participants spoke with some frustration about the never-ending struggle to prove the value of the arts and arts facilities in their communities. The 2003 Urban Institute report "Investing in Creativity" found that while 96 percent of Americans appreciate the arts, only 27 percent believe that artists contribute to the good of society. Why is there such a disconnect, and what can we do to change these prevailing attitudes? How do we get people to feel ownership of the arts as they do sports teams, for example?

One conclusion the group came to is that artists, arts organization leaders, and facility managers need to become more involved as citizens—on school boards, on planning commissions, and in public office. They need to be actively engaged in the lives of their communities and advocating for cultural policy, all the while educating others as to the value and role of the arts in contemporary society.

The front room of Galapagos Art Space in Williamsburg, NY, located in an old mayonnaise factory. Galapagos is a performance space as well as a gallery and bar, home to a diverse mix of resident artists and operating as a commercial enterprise. Photo courtesy of Galapagos Art Space.

Programming

Simma Levine of On The Road Booking and Neil Benson of Opus 3 Artists discussed programming—specifically, where the performing arts and entertainment disciplines might be headed in the next 25 years and how managers might anticipate these changes.

On the matter of touring Broadway, Levine suggested that 15 years from now big shows will be bigger and small shows will be smaller. Blockbuster shows such as *The Phantom of the Opera* drove the expansion of many performing arts centers, and now institutions need to fill these spaces with programming. The product is becoming more spectacular in order to compete with other forms of entertainment, and as a result it is becoming more difficult and

expensive to tour. As the financial scale of these productions increases, producers become more averse to risk and less prepared to try something new. On the other hand, we can be grateful for the development of the regional professional theater sector, which now plays a major role in delivering work that is riskier, more intimate, and more likely than touring Broadway productions to examine weighty themes.

In the world of touring classical artists, the current trend is that even the top artists are being judged more in terms of box office revenue and less in terms of performance quality. Artists' fees, and consequently ticket prices, are increasing. But what the audience receives in exchange has not changed. Though one way to offset increasing economic pressure is seemingly a move toward building performance spaces with greater capacity, artists and audiences are quite clear about their desire for intimate and visceral experiences that occur in smaller-capacity theaters.

These students in Arlington, VA, create their own works of hip-hop poetry with the help of resident artists Freestyle Union. Photo by Michael Lutzky, Arlington Cultural Affairs.

One of the great success stories in recent years has been the emergence of networks that provide presenters and artists greater control over touring. One example is the Independent Presenter's Network (IPN), an association of producers, performing arts centers, and presenters from across the country that invests in touring Broadway shows. Networks like IPN represent an important alternative to companies like LiveNation—a live events and venue management company that produces and tours concerts, theater, specialized motor sports, and other events. Presenters participating in IPN help finance Broadway shows in development. They assume risk up front but benefit by having a greater level of control in managing schedules and fees, as well as a potential revenue stream if the resulting shows are successful. By supporting and creating similar networks for other disciplines, performing arts facilities can gain more leverage and the ability to seek more flexible financial arrangements with artists, touring companies, and promoters.

In one of our more interesting discussions on programming, participants examined our roles as evangelists and preservationists. Are we providers of the familiar and the comforting, or should we be market-makers and catalysts? Acknowledging that the most appropriate answer was “all of the above,” we agreed that in 2007, and in 2032, the ability to deliver what the audience wants and simultaneously lead the market to places it cannot yet imagine are the most critical skills of the programmer.

Another idea that emerged from this discussion was that performing arts centers must help cultivate artists in their communities and find ways to help emerging artists succeed. If we don't have the right venue for this mission, we must create it. One way to do so is by supporting house concerts, where people who present concerts in their homes “pass the hat” and then split the revenues with artists. Performing arts facilities could support the initiative of these informal performances



by posting advertisements for house concerts on their websites. If a particular artist or program succeeds at a house concert, they may eventually develop the skills and capacity to fill larger, more formal venues. The same approach could also work when a larger performing arts center partners with a smaller venue to present and promote certain programs. This was an idea that took root immediately among the meeting participants, as by the end of our two days together we saw large- and small-hall managers getting together to propose joint programming and promotions that would create new opportunities for artists and audiences.

Arts education programs are one way arts centers connect to communities. Photo courtesy of Arena Stage, Washington, DC.

Funding

We next turned our attention to the question of how the arts, and in particular performing arts facilities, will be funded in 25 years. Presenters for this session were Halsey North, a fundraising consultant specializing in this sector; Paul Wolf, an expert on real estate deals for nonprofit organizations; and Ginny Louloudes of the Alliance of Resident Theatres/New York.

There was consensus among participants that in 25 years money will be more difficult to raise because wealth is projected to be more concentrated. For example, if 80 percent of funds currently comes from a small group of donors, in 25 years 95 percent of funds will come from a small group of donors. Foundations are the fastest growing area in philanthropy, but the percentage of foundation funds going to the arts is declining. Government dollars will be diverted to meet the increased need for social services for baby boomers. In addition, emerging issues like climate change might attract public- and private-sector support that otherwise might have gone to the arts.

Donors are changing. Donors who give unrestricted contributions or who may give funds to attach their names to a building are giving way to highly engaged donors who expect sustained involvement and measurable outcomes in exchange for contributions. Venture philanthropists—so called due to the fact that some emerge from the venture capital and high-tech industries—tend to be more aggressive and don't necessarily have knowledge of the arts and nonprofit sectors when compared to donors in the past. Many of the meeting participants noted that they are already encountering these kinds of contributors and, as a result,

are searching for new structures to educate and train these “high touch” supporters.

While participants agreed that there is tremendous pressure to build earned income, they also acknowledged that fundraising must increase. In their 1965 publication *The Economic Dilemma and the Performing Arts*, the economists Baumol and Bowen predicted this cost-squeeze. They suggested that the lack of productivity gains in the creation of art (for example, it takes the same number of actors to produce *12 Angry Men* now as in 1954) means that ever-increasing costs are forcing a greater dependence on fundraising.

With more money needed and less money available from more challenging sources, what are we to do? One idea discussed was the concept of the affinity group, in which citizens interested in a particular type of program or event provide the funding and impetus to make it happen.



This approach can be appealing to the funder who wants more control and impact because they get to work with other like-minded individuals to make what they want happen. The challenge is to find these individuals, bring them together, and mobilize their resources for the good of the community.

We also addressed the issue of ticket pricing and the idea that we should adopt the airline industry model of demand-based pricing. That is, we should more aggressively scale prices based on location, time of purchase, and other incentives. Again, this is not a new idea, but one that is difficult to execute.

On the financing side, we reviewed some of the tools available for building and sustaining facilities, from New Market Tax Credits to mixed-use development deals. Many of these funding sources come from the economic development sector, but they require due diligence and organizational contortions on the part of 501(c)(3) organizations that are often not worth the effort. Given that the IRS appears to be questioning the value of some of these incentives, these tools don't necessarily represent a long-term solution for support of the arts.

We considered other types of funding streams, such as the possibility of owning the content of what is performed in order to gain an income stream from royalties. In 1997, David Bowie issued "Bowie Bonds," asset-backed securities based on future revenues from his first 25 albums. How might we apply this model to the performing arts?

Several participants took the position that the current nonprofit model prevalent in the field, the 501(c)(3) tax-exempt corporation, may be nearing the end of its run. Restrictions on profit-making activities are too onerous, and the complexities of accessing indirect financial support (like the New Market Tax Credits) are not worth the effort they require. Ultimately, these problems, as well as the ever-advancing cost-squeeze, will force us to find "the fourth way," a new model that combines profit-making, social purpose, philanthropy, and community-building. Such thinking is already occurring in the environmental and technology sector, and we need to bring that sort of dialogue to the arts.

The Lincoln Center, a cultural arts center in Fort Collins (CO), serves a wide audience with two indoor performing arts spaces, three indoor galleries, conference facilities, and an outdoor sculpture and performance garden. Photo courtesy of Lincoln Center, Fort Collins.

Audience members mingle at the George Mason University Center for the Performing Arts in Fairfax, VA. Photo courtesy of the George Mason University.

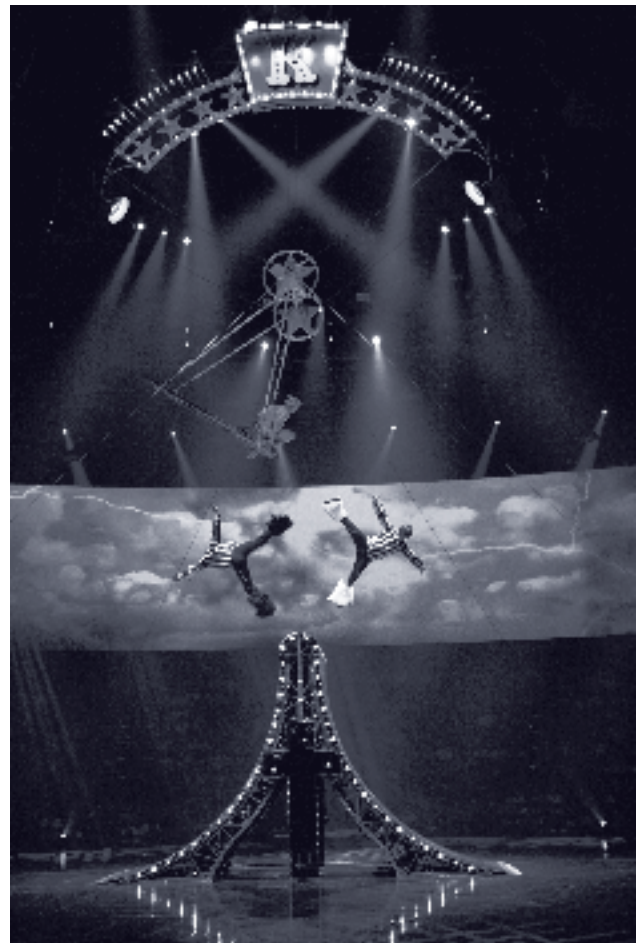
Buildings

Finally, we brought the discussion back to the question of the building—how should all of the changes that lie ahead affect what we build and how we build it? Leading the discussion was Robert Long of Theater Consultants Collaborative, acoustician Mark Holden, and lighting and media designer Stan Pressner.

Participants felt that performing arts spaces are headed in the right direction. Performing arts palaces are shifting toward cultural districts—where sets of facilities in a particular area together serve artists, organizations, and audiences with smaller venues that also attract the amenities like restaurants, galleries, and related businesses that serve the overall audience experience. Or, as Robert quoted from a leader in his hometown, “Chapel Hill doesn’t need a performing arts center. Chapel Hill is a performing arts center.”

We discussed the alarming escalation of construction costs over the past decade and the prospect of further cost increases. In the last 10 years, annual cost escalation of 10–12 percent has had a profound impact on a community’s ability to pay for new facilities. And even if escalation drops to 8–10 percent, these increases will still outstrip the growth of available capital.

One of the contributing factors to increasing cost is the desire to make new buildings “green.” Most cultural building projects are aiming for a higher level of LEED (Leadership in Energy and Environmental Design) certification, and some have the goal of developing carbon-neutral facilities with little understanding of how it affects capital and operating costs. There is, of course, a natural connection between the arts and the environment. Our consensus was that once we get past the current hyperbole, we would find



ways to build “green” arts facilities that do not add significant capital costs and probably reduce operating costs. That said, the rapid increase in utility costs is a concern. Greater energy efficiency could be what helps keep some cultural centers in operation 25 years from now.

Another cost driver in recent years has been the insistence on the part of many communities to shoot for the highest standards, whether in terms of the architect selected, the materials specified, or the level of noise isolation required. This discussion led to the idea that we need not build 100-year buildings for the arts. The desire to honor donors and to one-up the neighboring community leads to facilities that are overbuilt, too expensive, and unable to evolve with the art forms they are meant to be serving. The commercial sector suggests an alternative. Last year

Cirque du Soleil performs *LOVE* at The Mirage in Las Vegas. The theater constructed for this show will likely be torn down within the next 10 years. Photo courtesy of The MGM Mirage.

in Las Vegas, The Mirage opened a 1,500-seat theater-in-the-round for \$87 million to host Cirque du Soleil's *LOVE* (the troupe's Beatles tribute). It's a complex and technology-packed facility, but it will likely be torn down in 10 years to make way for the next show.

The hotel industry also builds long-term shells around interiors that can be gutted and re-created every 5–10 years. Given the difficulty of predicting the future of performing arts disciplines, it would seem even more imperative to build this sort of flexibility into the facility of the future.

As we talked about future facilities, no one suggested that the forms of yesterday are inappropriate. Building to the right scale is important. Creating a sense of intimacy is important. Having the ability to adjust the performing environment is important. But we agreed that the basic idea of performance, first experienced as storytelling around a fire, is not about to change. In fact, several people spoke about the value of reusing older facilities as a means to connect present and future culture to the culture of the past.

Ultimately, presenters and participants expressed optimism about the future of performing arts facilities. We still crave the shared experience of performance. And despite challenges, live performance still makes sense in a society hungry for connections and social experience.



Participation by adults in amateur productions is booming. Photo by Michael Lutzky, Arlington Cultural Affairs (VA).

Postscript

The Performing Arts Center of 2032 participants emerged from the two days with as many questions as answers. They did not create a unified theory on the future of the performing arts and performing arts facilities, but did share a lot of interesting information with one another and outlined a series of important ideas. Arts management consulting depends on taking a position on the future, and the information and ideas discussed suggest possibilities for what lies ahead.

The nonprofit performing arts sector is in a tricky spot. There is a profusion of organizations competing for audiences and funding. It has become relatively easy to start an organization, funding programs often help keep weak organizations afloat, and audiences are much less discriminating than they once were. Future prospects are daunting for the following reasons:

- 1 The looming social security crunch, ever-expanding healthcare costs, and the prospect of climate change will reduce the amount of funding available to the arts from both the public and private sector.
- 2 The commercial entertainment sector will become more dominant, taking market share away from the nonprofit sector with sophisticated and aggressive marketing. And the 20-year trend of diminishing participation in the traditional arts by younger people will accelerate given the profusion of commercial entertainment opportunities.

As a result, we could see a major contraction in the sector in conjunction with the next economic downturn, forcing many organizations out of business and many others to consolidate or merge. And in that new environment, surviving

organizations will be forced to focus their energy on a combination of the following:

- 1 Becoming totally focused on the long-term development and management of relationships with their customers—both audiences and donors.
- 2 Weaving themselves into the fabric of their communities such that they are seen as an integral element of the life and future of that place.
- 3 Creating and promoting new opportunities for active participation in the arts on the part of their constituents.

In this environment, performing arts spaces are likely to become smaller, more flexible, less permanent, and less formal. This would be a positive development and move us beyond signature architects pushing scale, permanence, and monumentalism toward facilities that are as organic and dynamic as the artists and audiences they serve. The venue for our meeting may prove to represent the performing arts venue of the future. The Nuyorican Poets Café has succeeded for many years on the basis of its four key attributes:

- 1 It is an informal and flexible space that can accommodate a wide variety of programs and continues to evolve over time.
- 2 It is deeply connected to the Lower East Side of New York City and is truly an authentic element of its culture.
- 3 The café is programmed aggressively, with discipline-based curators charged with finding and booking artists and groups who represent the present and future of creativity.
- 4 The café has a terrific source of earned income—the bar takes up the front third of the space.

How will these ideas affect planning in the arts and culture industries? Recently, a Midwestern city entered a needs assessment process hoping for a recommendation to build a new performing arts center. The report made three additional recommendations that could be considered as conditions precedent to all new facilities:

- 1 That the community develop a major new arts education program and facility as the driving force for new performance facilities.
- 2 That new facilities become the hub of a network of regional facilities that begin to share programs, skills, and resources.
- 3 That the region embark on an effort to build awareness and support for the arts as a critical element of life, thus building grassroots and political support for new projects and ending the region's reliance on a small set of generous families as patrons of the arts.

So What Comes Next?

The best thing to come out of the conference was the founding of a core group of people with common interests and a desire to examine and advance ideas for the future. The field needs an institution to carry on this thinking and planning—a place from which we can organize future meetings, develop an online community, propose and execute future research, advocate for new policy and legislation, and speak out on the future of the performing arts and performing arts facilities. These partnerships will ensure the future value and relevance of performing arts facilities.

The Performing Arts Center of 2032 Participants

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New York City*
- Neil Benson
*ICM Artists,
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- Gavin Berger
*Consultant,
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Monograph

Monograph is one of the benefits of membership in Americans for the Arts.

In 2006, the Wisconsin Arts Board (WAB) looked back at the five towns that participated in the first “access” grant funded by the National Endowment for the Arts in the late 1960s. This was a seminal rural arts development program managed by the University of Wisconsin’s Office of Community Arts Development at the College of Agriculture.¹ The WAB study included interviews with elderly local artists, archival documents, a survey conducted in 1973 and replicated in 2005², and conversations with some of the field’s earliest practitioners. A team including one of the original project directors, the interviewer, and six arts administrators articulated 50 “lessons learned” from these sources, which Americans for the Arts now present to you in this *Monograph*.³

Effective Community Arts Development: Fifty Years, Fifty Tips

By Maryo Gard Ewell

Introduction

The first local arts agencies started in the late 1940s and led to the creation of Community Arts Councils, Inc. (CACI) in Winston-Salem, NC, 50 years ago. CACI is the ancestor of today’s Americans for the Arts and as we look ahead to our 50th anniversary in 2010, we want to take this occasion to reflect upon effective arts development as we celebrate this movement that has grown from about 400 local arts agencies in 1960 to an estimated 5,000 today. The local arts agency (LAA) movement has had a lasting, indelible impact on the arts in America.

Local arts agencies are a growing presence in communities across the country. Each provides vital services to sustain its local arts industry, and endeavors to make the arts accessible to every member of the community. As such, each LAA in America is unique to the community that it serves, and each changes as its community changes—no two are exactly alike. In 2008, local arts agencies administered an estimated \$858 million in local government funds for the arts to support cultural organizations, provide services to artists and/or arts organizations, and present arts programming to the public.⁴

Americans for the Arts is committed to the continued health and well-being of the arts in America. The last 50 years have certainly demonstrated that by helping the nation’s local arts agencies deliver programs and services at the local level, we’re helping the arts continue to thrive. These 50 tips are a resource to remind us of where we’ve been, what we’ve learned along the way, and how to best equip ourselves for securing the future of the arts in America through effective community arts development by local arts agencies nationwide.

Start with a Big Idea

1 If would-be arts developers aspire to enable “more art for more people,” they are thinking too small. That is an idea for arts people. There must be an idea, a philosophy, about all people and the way that people can live—and live together. The goal is a human community, not merely an arts community.

2 This philosophy must simultaneously imagine an evolution of the arts and an evolution of the community and its many systems. Just having more arts available will not necessarily make the community a better place to live. Arts developers should articulate a thrilling vision of what a meaningful, healthy community for all people could be, and how the arts can help make it so. This is what we mean by “community arts development.” It is typically spearheaded by an entity originally known as a community arts council or

a local arts agency. In 1969 Robert Gard said, “One of the first principles of community arts councils should be the assumption that they are and should be an instrument of social change affecting change in both the arts and community life in general...they should be experimental...in order to develop a community of creative abundance.”⁵

3 Democracy is perhaps the biggest idea in America. Why not ground arts development work in furthering democracy? This is, after all, what all people living in America have in common, their commitment to democracy. This can mean three distinct things, and all are important:

- Creating more access to the arts. This is what most people think of, and it is the “more arts for more people” idea.
- Enabling all people to participate in art-making that is based in their own personal story, worldview, vision, and culture.
- Using the arts to raise important questions, and engaging people in dialogue about them.

4 Community development includes economic development, agriculture, natural resource conservation, transportation, housing, health, social justice movements, and more. The effective arts developer will partner with some or all of these efforts, for goals will overlap.

5 Community development is a process based on an assumption of local wisdom and an assumption that most of the resources needed to get something done are right there in the community.

LAA's & Partnerships

Ninety-six percent of local arts agencies maintain at least one collaboration or partnership with other public or community agencies (e.g., school districts, parks and recreation, social services, economic development, chamber of commerce). Eighty-nine percent have three or more ongoing collaborations.

Exercise Leadership

6 Effective community arts developers share a profound commitment to all of the people in their community and an interest in their stories.

7 They share a belief in the inherent creativity of the people in their community.

8 They share an enthusiastic awareness that this creativity may lead to something other than art as they know it.

9 They share an understanding that they aren't leading people to art. Rather, they are bearing witness to the creativity of their neighbors.

10 They are trying to change the preposition, from "arts *for* the people" to "arts *of* and *with* people."

11 Arts developers are in it for the long run. They walk with the great arts and community visionaries who have come *before* them.

12 Arts developers are in it for the long run. They walk with the great arts and community visionaries who will come *after* them.

Americans for the Arts defines a local arts agency (LAA) as a private nonprofit organization or an agency of local government that provides services to artists and arts organizations, awards grants to artists or arts organizations, participates in community cultural planning, presents programming to the public, and/or manages cultural facilities. Through these activities, LAAs promote the arts at the local level, endeavoring to make them part of the daily fabric of community living. Each LAA is as unique as the community that it serves, and each can change as fast as its community changes. All, however, share the goals of serving the diverse art forms in their community and making them accessible to each member of that community.

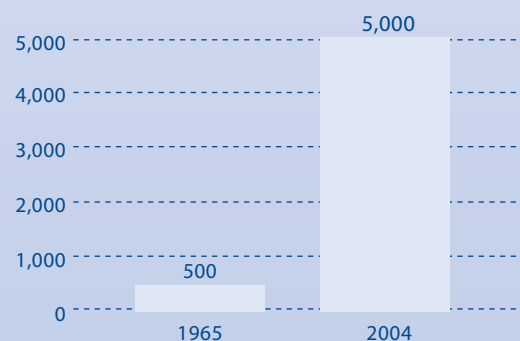
Local Arts Agency Programs:

Cultural Programming	92%
Services to Artists and Organizations	89%
Facility Management	62%
Grantmaking	50%
Cultural Planning	22%

Grantmaking LAAs Fund:

Organizations	35%
Individuals	25%
Both	21%

Estimated Growth in Number of LAAs



13

At the same time, they need to survive to be effective in the short run. They cultivate an understanding of the unique psychology of their place and a curiosity about the best way to work successfully within and with their local community process.

14

Effective arts developers share a slogan: Inquiry and experimentation!

15

Arts developers joyously claim the full range of community endeavor, caring little or not at all whether activities are done by for-profit groups, nonprofit groups, individuals, or informal gatherings of people in church choirs or high school bands.

16

Arts developers instinctively see restaurants and fields as stages, snowboarding as choreography, advertising as poetry, birthday parties as theater. If it's creative, if it aspires to excellence—then it's part of the world that they claim.

17

Effective arts developers are always asking themselves, "How can I use this situation? How can this person fit in?"

18

Effective community arts leaders recognize the many instances of "them" and "us" in the community: artists and nonartists; English-speakers and non-English-speakers; old-timers and newcomers; young and old; individuals with a certain worldview and individuals with

an alternate view. Effective arts developers ask, "How can these groups be brought together?" "The articulate, neighborly sharing of excellence in art"⁶ is what a local arts agency is about.

19

Community arts leaders understand that the creative resources that are needed are probably right at home. Thus they know that while some of their work involves coaching, the bulk of their work involves uncovering latent creativity and encouraging it to flourish.

20

Arts developers nurture others:

- By sharing power, even though they know that by giving power away, the arts and the arts institutions as they know them may be changed.
- By identifying and working with the leaders among the next generation, ethnic and cultural groups, the elderly, newcomers, residents of housing developments, business groups, religious groups, and others.

21

Arts developers challenge others:

- By providing settings in which people who don't feel that they are creative can express their creativity.
- By insisting that their neighbors live up to their creative potential.

22

Effective leaders may be simultaneously insiders and outsiders. They accept this even if it makes them uncomfortable. Some outsiders have lived in the community for years and years. Some insiders may not have lived there very long. The question is not one of longevity so

LAAs & Arts Education

Sixty percent of local arts agencies implement **arts education** programs and activities, including providing artists in schools, teacher training, and arts education advocacy.

much as of perspective. Leaders know that it is important to cultivate both roles and to be conscious of which role they are playing at a given time. And they know that it is important to put aside any longing to play just one role, insider or outsider, because they're at their most effective when they can play both.

23 As insiders, they know how things work and who makes things work, and they are reputable and broadly trusted.

24 As outsiders, they can compare their community to others. They are not parochial. They are alert to what is happening culturally in the state or the nation. They are constantly thinking about how to bring new ideas home. Sometimes it's in the outsider role that leaders find adrenaline and the courage to carry on. In the outsider role, leaders see more clearly unrealized possibilities in the community and can identify new resources to get things done. Outsiders can sometimes pose questions that insiders cannot. They can bring in new language. They may be more likely to notice the stories that a community tells about itself. Are they stories of successfully overcoming odds? Or are they about being worn down by outside forces? These stories may give the leader clues about developing a plan for gathering the resources needed.

25 Community arts leaders are not only arts people. In fact, sometimes the longest lasting creative leadership comes from someone who thinks of herself as an economic development specialist or thinks of himself as an environmental activist.

26 Leadership is not just visible activity, and it certainly is not management, although some leaders are also effective managers. Effective community arts developers are people who lead by listening and asking questions, people who lead by encouraging others, people who are willing to spearhead a risky idea, people who seem to know everyone.

27 Successful leaders know and participate in many community systems and groups. This enables them to understand the multifaceted realities of how their community works.

28 The breadth of the ideas of effective community arts developers may threaten some who consider a passion for the arts as a way of distinguishing some people from others, rather than a passion for the arts as the basis of discovering common humanity. Effective community arts developers are not defensive about their perspective.

29 Effective community arts developers are passionate about the place where they live.

Merge Creativity, Excellence, and Community

30 A community arts development approach transcends singing or painting. The community arts developer sees no conflict between process and product, between quality and broad participation. In the synthesis of good community process, some technical coaching, and each person's creative outlook on the world lies the potential for exciting art.

31 "There is a vast and noticeable difference between letting a thousand flowers bloom and permitting everything to come up in weeds."⁷ There must be standards of excellence, but the community may be inventing an excellence that is its own, marrying the flavor of the place with the freshness of local people's ideas and visions.

32 Articulating quality begins with a profound respect for the people.

33

The professional artist who is also a community arts developer plays the role of coach, not teacher.

34

Participating in art-making enables a person to be a more judicious and open audience member.

35

The words *art*, *ideas*, and *creative activity* could someday become synonyms. Why not now?

36

Someone in a small Wisconsin town said: “We don’t think of our Sand County Players as art. It’s just what we do.” Isn’t that what we most aspire to?

37

There is no single arts scene. Many can coexist. Each should support the others.

38

We may need to help find ways that people can talk about the arts. Most often, when we are talking to one another or writing for the newspaper, we simply describe what we see and leave it at that. We need to ask if there is a way to move beyond description into conversation that includes opinions about both the art and the ideas that the art is leading us to.

LAA & Funding Innovations

Many local arts agencies have facilitated the establishment of local option taxes in their communities—designated tax revenue streams used to fund the arts. Examples include St. Louis’s property tax (\$60 million per year), San Francisco’s hotel tax (\$25 million per year), and Denver’s sales tax (\$40 million per year).

39

Locally made art can grow from local history or from the stories of people who live in a place or from metaphors about the meaning of living in that place.

40

The local arts agency considers local resources. Are there no choreographers in town for the musical you’d like to write about the history of the town? Perhaps there are retired professional ice-dancers living there. No composers in town? Probably there are garage rock bands who write their own songs. No set designers? What about the graphics designer for the advertising agency? Engaging the nontraditional artist in the community arts development process may lead to art products that are fresh and exciting.

41

Labeling activity as “fine,” “folk,” or “community arts” is irrelevant. What matters is that it be joyous and sincere, grounded in a commitment to excellence and challenge.

Consider Structure and Infrastructure Issues

42 The old style local arts agency includes artists, art lovers, representatives of arts organizations, and perhaps representatives of the business community or the media. A community arts development action group includes arts organizations and artists, but also people representing those other important community concerns where the arts can make a difference: an environmental activist, someone from the nearby military base, someone from the hospital.

LAA's & Cultural Planning

Local arts agencies typically lead community **cultural planning**—a community-inclusive process of assessing local cultural needs and mapping a plan of implementation. In communities with a cultural plan, local government arts funding grows at a significantly faster rate than communities without a cultural plan.

43 The mission need not be strictly an arts mission, but rather, a broader community mission. One leader said, to paraphrase: Land is bigger than the arts. It's love for the land that we all have in common here, and that made the arts stick because we connected the arts with something bigger.

44 The group can be nonprofit or for-profit, tax-exempt or not, part of another agency, completely informal, or even intentionally temporary, depending on what makes local sense. In one small Wisconsin town, the theater group does not have nonprofit status, does not aspire to a facility of its own, does not seek grants, is not in the database of the state arts agency, and does not keep its income. Instead, the group gives its income to other deserving groups in town. Yet in a survey, 83.3 percent of the people in the community knew about the theater's performances, an almost unprecedented awareness of local arts activity.

45 The structure should be flexible and loose enough to maximize creative exploration and avoid institutionalization. By institutionalization, I mean creating a structure whose maintenance could ultimately take priority over the original stated purpose.

46 The service area can be organic. It need not be a municipality. It could be a planning region, a local telephone calling area, a watershed.



Hello Neighbor by Julie Keefe and Tyler Kohlhoff.
Commissioned by Caldera.
Photograph by Julie Keefe, Tyler Kohlhoff, and Matt Hansink.

47 The local arts agency should pay attention to community demographics and be aware of who is and is not participating.

48 The effective community arts developer knows that there are quite different strategies for attracting more people like current participants, creating an increasingly meaningful experience for regular participants, and engaging new kinds of participants. The RAND Corporation's research on participation in the arts is invaluable.⁸

49 In one of the small Wisconsin communities studied, a participant said, "Our arts council used the Tupperware Party as our model for assessing the community and getting people engaged—neighbor by neighbor, block by block."

50 It is important to be clear what success means. It isn't always numbers. If the mission is clear and grounded in a philosophy of community-building, the correct evaluative questions will emerge. For example, if a goal is the building of community relationships, evaluation will include assessing the health of the ecosystem—the relationships—not the budget growth of arts institutions or the number of arts events.

El Intercambio by Larry Kirkland.
Commissioned by the Texas Tech
University System. Photograph by
Shayne Hensley.

Conclusion

In 1969, Ralph Burgard, the first director of Arts Councils of America (formerly Community Arts Councils, Inc.), said local arts agencies “must ultimately be concerned with the confrontation of art and people, not art institutions and people...”⁹ In that same year, Robert Gard, founder of the Office of Community Arts Development in the College of Agriculture at the University of Wisconsin and the first person to write about rural arts councils, said: “If you try, you can indeed alter the face and the heart of America.”¹⁰

In this, our community arts development work, the ordinary and the extraordinary come together. The insider and the outsider share something meaningful. Beauty merges with the daily stuff of living. The singer and the engineer find common ground. The past, future, and present meet.

These tips come from our collective past, and will hopefully shed light on topics new and old; inspire leaders who are veterans in the arts and those who are just now emerging in our field; and remind us all that the small steps we take each day are making a difference. Looking forward, what will be our 50 tips to the next generation? We must take the past and learn from it in order to move forward.

- ¹ Robert E. Gard was director of the Office of Community Arts Development and the first to write about rural arts councils.
- ² This survey looked at interest in the arts in the five “test” communities in rural Wisconsin, compared to four “control” communities. The findings suggest that, even though 35 years have passed and few people remember the project, there may be a special response to the arts in the test communities that could be linked to this project.
- ³ Thanks to Steve Duchrow, Sara Ebel, Heather Good, Karen Goeschko, Anne Katz, LaMoine MacLaughlin, Miranda McClenaghan, and Dr. Michael Warlum who worked with me on the 2005 Wisconsin study, made possible by the Wisconsin Arts Board and the National Endowment for the Arts. And thanks to four key founders of our field: Ralph Burgard who wrote *Arts in the City* in 1969, and Robert Gard who wrote *The Arts in the Small Community* that same year (both are now deceased); and Phil Hanes and George Irwin, who founded America’s first two community arts councils, helped to found Community Arts Councils, Inc., and are still influencing the creative life of their communities.
- ⁴ Americans for the Arts, “Government Support for the Arts: Federal, State and Local 1994 to 2009,” one pager, 2009, www.AmericansForTheArts.org/pdf/get_involved/advocacy/research/2009/govtfunding09.pdf.
- ⁵ Robert Gard et al., *Arts in the Small Community: A National Plan*, (first draft, University of Wisconsin-Madison Archives, 1969).
- ⁶ Robert Gard et al., 9.
- ⁷ Robert Gard et al., 96.
- ⁸ Kevin McCarthy and Kimberly Jinnett, *A New Framework for Building Participation in the Arts* (Santa Monica, CA: RAND Corporation, 2001).
- ⁹ Ralph Burgard, *Arts in the City: Organizing and Programming Community Arts Councils* (New York: Associated Councils of the Arts, 1969).
- ¹⁰ Robert Gard et al., 98.



Sign of the Times: Phase II by Seyed Alavi in collaboration with former Emery High students who worked on the project. Commissioned by the City of Emeryville, CA Art in Public Places Program. Photograph by Lisa Sullivan.

All images in this *Monograph* are from the Americans for the Arts Public Art Network *2009 Year in Review*. The *Year in Review* CD features 40 outstanding public art installations from across the country and is an invaluable advocacy and funding tool for public art administrators, art commissioners, architects, designers, and educators. The *2009 Year in Review* CD is available for purchase from the Americans for the Arts Store at www.AmericansForTheArts.org/Store.



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